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EXTRAPOLATION:
A SCIENCE-FICTION
NEWSLETTER

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FROM THE LAUNCHING PAD

The delay in publishing this issue has resulted from waiting for permissions, a few of which have not yet been secured. The result is that some of the papers from the 1961 conference, as well as some from the GT 6 meeting will be published in the fall rather than in this issue. Next year, too, will feature an annotated checklist of "medical science-fiction" by John Hamilton of Rollins College, another installment of the checklist of secondary sources, as well as articles on German and Russian science-fiction.

Augmenting Hillegas' completion of the Verne bibliography in this issue are a book review and, for the first time, a poem translated from the German. Its appearance crystallizes the issue in an as yet unresolved debate: whether or not original, foreign-language science-fiction should be included in Extrapolation from time to time.

A financial report has long been due the subscribers. As of the printing of this issue -- before the bills and postage are paid -- Extrapolation has a bank balance of \$45.81. When it went on a subscription basis, a number of its friends disappeared. Within the last year new subscribers have not so often been individuals as libraries, not only university and municipal but foreign as well. Including "examination copies", its December circulation topped 75. The last (December) issue had a printing of 100, however, because most of the new subscribers wish a complete file. That issue is now the only one in print, and a new printing of the first two volumes will have to be made, since there are already some 15-20 orders for complete files.

This has taken the long way around to reach three essential points: (1) The English Department of the College paid for the printing of Volume Two (1960-1961) when subscriptions were inaugurated, but it cannot be expected to do so again; (2) subscription prices will remain the same as quoted on the cover, but a third rate beginning with Volume Four will be initiated -- \$2.50 for three years; and (3) after July 1 any new subscriber may complete his file from the new printing at the rate of \$1.00 an issue.

Have a good summer. Your checks are lovely.

T. D. C.

AN ANNOTATED BIOGRAPHY OF JULES VERNE'S VOYAGES EXTRAORDINAIRES

Mark R. Hillegas

The French title for each work is given as well as the common title or titles under which it has been published in English. Hetzel, of course, first issued the Voyages Extraordinaires in French, a collection now taken over by Hachette, which lists about half the series in its current catalogue. In English, publishers and translations are too numerous to record.

1863

1. Cinq semaines en ballon.
Five Weeks in a Balloon.

Three British explorers journey across the whole of Africa from Zanzibar to the Guina Falls in a balloon which can be raised and lowered to drift with the Trade Winds. The book inaugurates the Voyages Extraordinaires and is one of the best: into a first-rate adventure story Verne unobtrusively incorporates the details of balloon flight and the latest information about Africa; and many of the episodes and descriptions -- the accounts of the customs of the African tribes, the incident of the discovery of gold, the panorama of deserts, mountains, forests, Lake Tchad as seen from the air, the grand chase which forms the climax to the whole trip -- are strong in popular appeal. There is also more than a tinge of satire, as in the meeting of the Royal Geographical Society or the comment by one of the chief characters that the end of the world will probably be "brought about by some colossal boiler heated to three thousand atmospheres blowing up" -- an event in which he suspects the Yankees will have a hand. Verne's one "scientification" is the device to control the altitude of the balloon by regulating the temperature of its gas.

1864

2. Voyage au centre de la terre.
A Journey to the Center of the Earth.

Following the lead of a cryptic message in an old Runic document, which deciphered tells how the sixteenth-century alchemist Arne Saknussem descended into the interior of the earth through the extinct Icelandic volcano Sneffels, Professor Liedenbrock and his nephew Axel (Professor Hardwigg and Harry in the first English translation) depart for Sneffels, and, with the assistance of a native guide, Hans, follow Saknussem's footsteps into the earth. Down into the crust of the earth go the three travelers, passing strata after strata arranged in correct geological order, the professor discoursing learnedly on such subjects as granites, shales, sandstones, coal formations, and fossil trilobites. One hundred miles down and approximately under Scotland, the three travelers unexpectedly come upon a world in gigantic lighted cavern. Here they find fossil remains

of creatures of earlier geological epochs and finally living specimens of these same ancient creatures and, seen at a distance, a primitive man twelve-feet tall. Attempting to push on to the center of the earth as Saknussem had done, they find their way blocked by fallen rock; and a blast of powder, instead of clearing the passage, only sets off a volcanic eruption that carries the explorers back to the earth's surface, throwing them out through a side vent of the active volcano on the Mediterranean island of Stromboli.

This romance, "the first and best of scientific fairy-stories," has probably influenced almost every subsequent tale of earlier geologic times, including stories of primitive survivals on the earth and planets at earlier stages of development.

1865

3. De la terre à la lune.
From the Earth to the Moon.

In this first part of Verne's famous lunar voyage, the members of the Baltimore Gun Club, artilleryists and ballistics experts left unemployed after the Civil War, plan to shoot a projectile to the moon. Over five million dollars to finance the undertaking is raised by subscription from the people of the world. Inquiry of the Cambridge Observatory yields precise information for launching the projectile from its great gun, the Columbiad, and, to observe the progress of the projectile through space, a giant reflecting telescope is constructed on Long's Peak. As work on the project nears completion, the volatile Michel Ardan arrives from France and asks that the shape of the projectile be changed from spherical to cylindrical in order that he may travel in it to the moon. Two members of the Baltimore Gun Club, the sober Yankees President Barbican and Captain Nicholl, agree to forget their rivalry and accompany Ardan. In Around the Moon (1870), the second part, the projectile does not succeed in landing on the moon because of a deflecting encounter with a meteor and instead, after circling our satellite, returns again to earth, crashing into the Pacific Ocean. Barbican, Nicholl, and Ardan, unharmed, are rescued by the crew of the United States corvette Susquehanna.

Influenced by Poe's "Hans Pfaal," Verne wrote these two books in a manner which, as Poe said of his own story, is "half plausible, half bantering": Ardan and the members of the Gun Club are often pure caricature and their actions farce, but the details of the ship and its journey through space are severely realistic. In its verisimilitude the moon saga is an important landmark in the development of the cosmic voyage, for it is the first major representative of the genre completely to discard old fantasy, piling calculation upon calculation and providing an encyclopedia of information about the moon and the conditions of space.

1866

4. Les aventures du Capitaine Hatteras.
The Adventures of Captain Hatteras.

Verne's intense romantic interest in Arctic exploration and his comprehensive knowledge of the subject and its history find lengthy expression in this novel which tells how Captain Hatteras, a millionaire with a monomania to plant the English flag at the North Pole, outfits an expedition and, with the advice of the learned Dr. Clawbonny, reaches his destination after many hardships and dangers. The Pole is discovered to be the cone of an active island volcano, and the spectacular climax of the story comes when Hatteras, not content with having attained latitude 89° 59' 15", breaks away from his companions and ascends the erupting volcano, thereby fulfilling his ambition though it is at the cost of his sanity.

1868

5. Les enfants du Capitaine Grant.
The Children of Captain Grant.
In Search of the Castaways.

A message in a bottle, only partially decipherable, leads to a search along the thirty-seventh parallel, from Patagonia to Tristan da Cunha to Western Australia to New Zealand, for the survivors of the wreck of the Britannia -- Captain Grant and two sailors. This geographic romance, intricately plotted and stored with information, concludes when the castaways are discovered at one of Verne's favorite locations -- a desert island in the Pacific.

1870

6. Autour de la lune.
Round the Moon.

See De la terre à la lune.

7. Vingt milles lieues sous les mers.
Twenty Thousand Leagues Under the Sea.

The extraordinary journey made in Captain Nemo's Nautilus by Professor Aronnax, his servant Conseil, and the Canadian harpooner, Ned Land. Long after its submarine, diving apparatus, and other inventions have been perfected, the book continues to be read: its vitality is the result of more than its extrapolation of science and technology. A carefully constructed, fast-moving adventure story, of course, but it is also a powerful manifestation of the romantic imagination. At the simplest level there are such elements of appeal as the Lost Atlantis, shipwrecks and Spanish bullion, a submarine cemetery, the descent into the maélstrom. But much more important is the eternal fascination of the sea: the sea in calm and storm, at night and during the day, and the sea in its abundance of life from the mysterious depths to the surface. And finally there is the man for whom the sea is a symbol of freedom, Captain Nemo: an outcast whose origins are shrouded in mystery, who hates mankind but helps the

oppressed, who glories in the Atlantic hurricane as Byron's Manfred exulted in the Alpine tempest.

1871

8. Une ville flottante.
A Floating City.

Verne's trip to America in 1867 on the Great Eastern and his visit to New York and Niagara fictionalized by the addition of elements of romance and melodrama. The volume also includes "The Blockade Runners" ("Les Forceurs de blocus"), a story originally published in the Musée des familles: the Dolphin slips through the Federal blockade of Charleston to pick up a cargo of cotton for the looms of Glasgow.

1872

9. Aventures de trois Russes et de trois Anglais dans l'Afrique australe.
Measuring a Meridian: The Adventures of Three Englishmen and Three Russians in South Africa.
Meridiana: Adventures of Three Englishmen and Three Russians.

English and Russian scientists measure an arc of the twenty-fourth meridian in South Africa and naturally encounter many dangers: a battle with lions, a plague of locusts, warring natives, and so forth.

1873

10. Le tour du monde en quatre-vingt jours.
Around the World in Eighty Days.

In this well-known "panegyric of hustle," the silent and coolly accurate Englishman, Phileas Fogg, and his exuberant and talkative French valet, the one-time acrobat Passepartout, rush off to circle the world in eighty days and win a wager of £ 20,000 made with five members of the Reform Club of London. The two travelers are soon joined by the young and beautiful widow, Aouda, whom Fogg has rescued, and later by Detective Fix, who has been shadowing Fogg as a suspected bank robber. Railways, steamships, a yacht, an elephant, even a sled with sails provide the means of transportation, and many are the obstacles which Fogg's money and calm ingenuity must overcome. Filled with the romance of faraway places, the book is clever, witty, and, because of its pell-mell pace, extraordinarily alive. And in scenes like the Sioux attack on the Union Pacific, simultaneously adventure episode and parody of such episodes, there is a special charm. It is not surprising that the book has been immensely successful on stage and in the movies and that Adolphe d'Ennery's adaptation made a fortune for Verne when it ran in Paris from 1874 to 1876.

11. Le pays des fourrures.
The Fur Country.

Still another of Verne's stories of a floating island: in this one

an earthquake shakes loose from the mainland an iceberg on which the Hudson Bay Company has established an outpost. The iceberg, topped by five feet of soil, is a replica of the world itself, with plants and trees, a village, even a small lake, and, as the iceberg drifts, it gradually disintegrates, finally breaking up in the Bering Sea, just after its inhabitants have been rescued. According to Kenneth Allott, the book is a parable of Verne's own insecurity and anxiety during the years 1870-1871.

1874

12. Le Docteur Ox.
Doctor Ox.

Four short stories which had appeared previously in the Musée des familles: "Le Docteur Ox," "Maître Zacharius," "Un hivernage dans les glaces," "Un drame dans les airs." Two stories have some significance: "Master Zacharius," a fantastic tale of a deluded Swiss watchmaker who believes he has created Time and thereby become the equal of God, and "Doctor Ox's Experiment," a farce about a drowsy Flemish town stimulated into feverish, quarrelsome activity when pure oxygen is fed into its gas lighting system. Included in the volume is also Paul Verne's account of climbing Mont Blanc.

1875

13. L'île mystérieuse.
The Mysterious Island.

One of the foremost representatives in world literature of the perennially attractive Robinsonade: five prisoners, escaping in a balloon from Richmond during Grant's siege, are blown seven thousand miles to the South Pacific and marooned on a desert island where, under the direction of the engineer Cyrus Harding, they recapitulate mankind's evolution from primitive state to civilization. The book is saturated with nineteenth-century faith in science, and its heroes, making glass and steel, setting up a telegraph system, producing nitroglycerine, and so forth, far surpass in their achievements such earlier castaways as Robinson Crusoe or the Swiss Family Robinson. The book also reveals Captain Nemo's identity, for a cavern inside the island is his secret base of operations: Nemo turns out to be Prince Dakkar, who fled from his homeland after participating in the Indian Mutiny and began wandering the seas in his hatred of the British.

14. Le Chancellor.
The Survivors of the Chancellor.

The Chancellor, carrying a cargo of cotton and explosive picrate of potash, catches fire, runs aground, is floated again only to be abandoned when the survivors take to a raft on which they spend seven harrowing weeks before drifting into sight of the Brazilian coast near Pará.

1876

15. Michel Strogoff.
Michael Strogoff.

The hero, crossing Siberia to deliver an important message from the Czar to his brother at Irkutsk, meets many dangers, including capture and torture by the Tartars. The novel, made into a play with the assistance of Adolphe d'Ennery, ran over a year in Paris, toured the provinces and, in translation, was performed abroad.

1877

16. Les Indes Noires.
The Child of the Cavern.
The Underground City.
The Black Indies.

Fifteen hundred feet beneath the surface of Stirlingshire, Scotland, a miner and his family live ten years searching for a new vein of coal so that the Aberfoyle Colliery may begin operations again and are rewarded by discovering a vast natural cavern, rich in coal, on the shores of whose lake an electrically lighted subterranean city is built to house the workers of the New Aberfoyle. Several of Verne's favorite interests appear in this story: the idea of a world underground, the romantic scenery of Scotland, the terrible fascination of heavy machinery. One remarkable episode concerns a young woman being shown the wonders of the outside world for the first time; another, Loch Katrine suddenly emptying into the inhabited cavern below.

17. Hector Servadac.
Off on a Comet.

An unusual variation on the cosmic voyage, perhaps indebted to Edward Everett Hale's "The Brick Moon" men are carried off by a comet which has collided with the earth and swept up a fragment of the earth's surface from Gibraltar to Malta. The new world passes close to Venus and then out beyond Neptune, giving the captive voyagers a wonderful opportunity to observe the planets and experience the variations in heat and light at different distances from the sun. Although the book demonstrates Verne's grasp of astronomy, it is pedantic and its comedy never comes off, with cheap jokes about a Jewish trader named Hakkabut being thoroughly offensive.

1878

18. Un capitaine de quinze ans.
A Captain at Fifteen.
Dick Sands.
The Boy Captain.

When the Captain of the Pilgrim is lost while hunting a whale, a fifteen-year-old apprentice takes command and manages the ship until it is wrecked on the coast of Angola, the starting point for

the second part of the book, which is organized around both an impassioned denunciation of the illegal but still existing slave trade and an exposition of African lore.

1879

19. Les cinq cents millions de la Bégum.
The Five Hundred Millions of the Begum.

With the disastrous Franco-Prussian war still a painful memory, Verne, in a story of two cities constructed in the wilds of Oregon by the co-heirs to a Rajah's fortune, warns France of the dangers of German science and technology mobilized for war. Stahlstadt, whose regimented inhabitants live in lifeless ugliness and exist only to operate a giant munitions factory, is a prototype of many twentieth-century dystopias. Franceville, in contrast, is an ideal city, a utopia where planning ranges from smoke control to education and is exclusively directed to creating the optimum conditions for human development, happiness, and freedom. Verne's hatred of the Germans finds expression in satire which at times is almost brilliant.

20. Les tribulations d'un Chinois en Chine.
The Tribulations of a Chinaman.

A trifling farce about a Chinese who, bored with life and falsely believing he has become bankrupt, hires a philosopher friend to murder him and then, changing his mind on discovering that he is still wealthy, spends the rest of the book tracking down the bungling assassin to prevent the fulfillment of the agreement. One "scientification": escape by sea in watertight, buoyant suits.

1880

21. La maison à vapeur.
The Steam House.

In two luxurious trailer-bungalows drawn by a fantastic steam-powered mechanical elephant, originally built at the whim of a Rajah, with gilded tusks, eyes which are electric arcs and a trunk which serves as a smokestack, four Englishmen and their servants travel India on a sightseeing tour. The result is adventure, facts about Indian geography, and details of recent Indian history, particularly the Sepoy Rebellion of 1857-1859.

1881

22. La jangada.
The Giant Raft.

Eight hundred leagues down the Amazon on a giant raft (jangada) which is one thousand feet long and sixty broad, a floating village with houses, a chapel, growing flowers, and a crew of eighty to navigate by means of long poles: Verne's childhood fantasy of the

Ile Feydeau set loose and drifting down the Loire. The trip is enlivened with close escapes and a cryptogram in the manner of Poe.

1882

23. L'école des Robinsons.
The School for Robinsons.

A farce which tells how a San Francisco nabob spends a trifling four million dollars to buy a Pacific island so that he can shipwreck his nephew, previously sheltered from the realities of existence, and give the nephew a taste of the Robinson Crusoe life with which he has become infatuated from reading the adventures of Selkirk, Crusoe, the Swiss Family Robinson, and other illustrious castaways. Verne is satirizing his own "Crusoe-itis."

24. Le rayon vert.
The Green Ray.

An artist and a pedant are rivals in love and the artist wins, thereby demonstrating that the esthetic approach to experience is superior to the merely rational and scientific. The pedant, Aristobulus Ursiclos, is one of the most absurd of Verne's caricatures: a sunset can only stimulate him to a discussion of meteorology, the weeping of another person to a chemical description of tears. In the same volume is "Ten Hours Out Hunting" ("Dix Heures en chasse"), Verne's humorous account of his one hunting trip, published the year before in Mémoires de l'Académie d'Amiens.

1883

25. Kéran le têtue.
Keraban the Inflexible.

An unsuccessful play which Verne turned into a book: Keraban the "headstrong Turk," refusing to pay a tax on crossings of the Bosphorus, travels around the Black Sea to reach Scutari, only to discover on arrival at his destination that he must return immediately to Constantinople. His dilemma is solved when an acrobat pushes him across the Bosphorus in a wheelbarrow balanced on a tightwire.

1884

26. L'étoile du sud.
The Star of the South.
The Vanished Diamond.

Hostility to the English is apparent in this lively story of the Boers, the English, and the diamond fields of South Africa, a story which involves a 432 carat diamond a young engineer thinks he has artificially created. The diamond disappears and is found inside an ostrich, changes color from black to rose and finally vanishes into dust at a great clap of thunder, but meanwhile, of course, the villain is foiled and true love prospers.

27. L'archipel en feu.
The Archipelago on Fire.

An historical novel: an episode in the Greek war to gain independence from the Turks.

1885

28. Mathias Sandorf.

Verne wrote in his dedication to Alexandre Dumas père and fils: "I have tried to make Mathias Sandorf the Monte Cristo of the Voyages Extraordinaires." Count Sandorf, a Hungarian, escapes from the Austrians and, assuming the identity of Dr. Antekirtt, sails around the Mediterranean to take revenge on those who have betrayed him. Not only swashbuckling adventure but science, too: hypnotism, which revitalizes a dying man, and, to use Kenneth Allott's apt phrase, Verne's "technical fairy-godmother, electricity."

29. L'épave du "Cynthia."
The Wreck of the Cynthia.

In collaboration with André Laurie: the infant survivor of the shipwreck of the Cynthia grows to be the young man whose search for his identity takes him to the arctic, where he and his crew become the first to navigate the periplus of the polar seas. For this accomplishment all are honored by the Geographical Society of France, and, one need hardly add, the young man is discovered to be the member of a family of high station.

1886

30. Robur le conquérant.
Clipper of the Clouds.
Robur the Conqueror.

Verne, awarding the future of human flight to heavier-than-air machines, invents the Albatross, a hundred-foot helicopter ship with thirty-seven masts topped each by two counter-rotating propellers for lift and a four-bladed propeller at each end of its hull for propulsion; and with this invention Verne earns a secure place in the annals of nineteenth-century aerial speculation. The story, commonplace in plot and flat in characterization, tells how Robur, builder of the Albatross and ruthless romantic outlaw distantly akin to Captain Nemo, kidnaps two lighter-than-air enthusiasts and takes them around the world to demonstrate the superiority of heavier-than-air flight. Besides its richness of aerial fantasy, Clipper of the Clouds is significant for its warning that mankind had better be prepared for the great social and political changes to be brought by invention, particularly new means of transportation.

31. Un billet de loterie (le numéro 9672).
A Lottery Ticket.

In a setting in the Norwegian fjords, true love eventually prospers, aided by the winning ticket in a 100,000 mark lottery. Published in the same volume is the Hoffmannesque short story, "Fritt-Flacc": a greedy, callous doctor, reluctant to treat a dying man, discovers when he finally does so that it is he who is the patient, and the doctor, "despite everything that science could inspire within him," dies in his own hands.

1887

32. Nord contre sud.
North Against South.

A long and tedious story of courage, based on Comte de Paris' History of the Civil War in America.

33. Le chemin de France.
The Flight to France.

An historical novel: when Prussia declares war on France in 1792, Natalis Delpierre, a French officer on leave in Germany, makes his way back through enemy territory to rejoin his army in time for the great victory at Valmy. The volume also contains "Gil Braltar."

1888

34. Deux ans de vacances.
Adrift in the Pacific.

Again the Crusoe theme, this time in a book written expressly for the young: a group of schoolboys are shipwrecked on a desert island, which, of course, they civilize, even to setting up a school. A cheerful precursor of The Lord of the Flies.

1889

35.
Sans dessus dessous.
The Purchase of the North Pole.

Verne brings back the three fantastics of the Baltimore Gun Club in a scientific farce whose subject is an attempt to right the earth's axis by firing a giant cannon from the south side of Kilimanjaro, the purpose being to alter the arctic climate so as to make practicable the working of coal and mineral deposits north of latitude 84°. After frightening the world, the Gun Club becomes a butt of ridicule and laughter when, as the result of an absurd miscalculation, the attempt fails completely -- which is fortunate, indeed, since success would have meant the emptying of the Atlantic basin, the elevating of its European and American coasts to altitudes at some points of three miles, and the flooding of Asiatic Russia, India, China, Japan, and Alaska.

36. Famille sans nom.
A Family without a Name.

Verne, indebted to James Fenimore Cooper for his "Indian-haunted woods," attacks British imperialism in Canada and pleads the "lost cause of the French-speaking provinces." The story reaches a spectacular climax when the hero and heroine perish in a blazing ship which hurtles Niagara. I. O. Evans considers it "one of the world's leading historical novels."

1890

37. César Cascabel.
Caesar Cascabel.

A family of circus performers are stranded in the United States after their money is stolen, and, to get them home to Europe, the head of the family decides on the land route via the ice of the Bering Straits. Verne had long been concerned with the plight of the circus people, and, according to Marguerite Allotte de la Fuÿe, wrote Caesar Cascabel in support of his plan to build a permanent circus in Amiens.

1891

38. Mistress Branican.

When John Branican is reported lost at sea in the Malayan Archipelago, his wife does not hesitate but goes in search of her husband and is rewarded by finding him alive, though not, naturally, until after many extraordinary dangers and exciting adventures, including a nine years' sojourn with a tribe of natives.

1892

39. Le château des Carpathes.
The Castle of the Carpathians.

Rodolphe de Gortz, decadent Transylvanian nobleman living secretly in a Gothic castle, employs mechanical devices to simulate the supernatural: spectral flames, strange sights in the sky, unearthly groans, and, his greatest accomplishment, the voice and presence of La Stilla, a beautiful opera singer, now dead, whom he had once loved.

1893

40. Claudius Bombarnac.

At the end of the nineteenth century, a reporter from a great Parisian newspaper is enjoying a vacation on the shores of the Caspian when a dispatch arrives from his superiors telling of the opening of a railway linking Europe with China. The reporter rushes off to take the trip to Peking, thus giving Verne the opportunity to present his familiar mixture of adventures and facts.

41. P'tit bonhomme.
Foundling Mick.

A child, raised by an exhibitor of puppets, is badly exploited and nearly dies of cold and hunger before public indignation brings his freedom. Then the boy becomes a wanderer, earning his way as peddler and shepherd, and finally he becomes rich. The book portrays the miseries of Ireland in the nineteenth century, and in so doing, Verne gives further evidence of his growing Anglophobia.

1894

42. Mirifiques aventures de Maître Antifer.
The Adventures of Antifer.

An Egyptian, heir to a fortune in francs and precious gems placed in three kegs and buried on a tiny island somewhere, searches the oceans of the world, finally finding the island which, because of volcanic action, is just disappearing beneath the waves.

1895

43. L'île à hélice.
Propeller Island.
A Floating Island.

On a mechanical island four miles long, a technological utopia embodying late nineteenth-century dreams of a future when electricity does everything for man: powers transportation, provides instant communication, prepares food, furnishes heat and light, even accelerates the growth of plants. Technological utopia, however, becomes satiric utopia as factions develop during the voyage across the Pacific and literally break the island apart in trying to sail it on two different courses.

1896

44. Face au drapeau.
For the Flag.

A mad scientist, whose superbomb capable of destroying our planet with one explosion is rejected by the French government, joins forces with the pirate who, determined to bring the world to its knees, has kidnapped him to obtain his secret. When the great powers of the world send a fleet of ships to assault the pirate's stronghold inside an island in the Bermudas, the sight of the French tricolor returns the scientist to sanity and he saves the world by blowing up the island and its defenders. Turpin, the inventor of melinite, saw himself in the character of the scientist and sued Verne for libel, but Verne was successfully defended by the young Raymond Poincaré, later Premier of France.

45. Clovis Dardentor.

A French millionaire travels by ship from Sète, Southern France,

to Oran in Algiers, accompanied by a commonplace bourgeois family and two Parisians going to enlist in the Chasseurs d'Afrique. The characters converse and some perils overtake them -- and the story drags on.

1897

46. Les sphinx des glaces.
The Sphinx of the Icefields.

Verne's fascination with Poe manifests itself in a sequel to Arthur Gordon Pym which neglects the Symmesian hollow earth theory Poe may have intended to develop and which offers natural explanations for the supernatural occurrences Pym observed near the South Pole: i.e., the great white figure in the mist turns out to be a sphinx-shaped mountain of iron which has been magnetized by auroral discharges and whose power of attraction is irresistible. The frozen body of Pym is found six feet up the side of the mountain, held in place by the rusted remains of a musket.

1898

47. Le superbe Orénoque.
The Superb Orinoco.

The geography of Venezuela as a river steamer journeys to the sources of the Orinoco, but Verne's imagination is not stirred by the trip. A young woman, disguised as a man and accompanied by a safe companion, makes the trip in order to search for her missing father.

1899

48. Le testament d'un excentrique.
The Eccentric's Will.

The will of an eccentric old man sends half a dozen characters traveling the United States in hope of inheriting his millions, all of which activity being in vain since the old man had not really died but had only passed into a cataleptic trance in the manner of Madeline in Poe's "House of Usher."

1900

49. Seconde patrie.
The Second Fatherland.

Another outbreak of "Crusoe-itis," this time a sequel to Wyss's Swiss Family Robinson. Before finally establishing a colony on the lost island in the Indian Ocean, the two families, the Zermatts and the Wolstons, undergo many trials -- mutiny, attacks by savages, and so forth.

1901

50. Le village aérien.
The Aerial Village.

A satire in which a German scientist tries to learn the language of a tribe of half-human African apes and loses his mind in the attempt.

51. Les histoires de Jean-Marie Cabidoulin.
The Tales of Jean-Marie Cabidoulin.

On his last voyage, an old sailor searches for a sea serpent, the only phenomenon of the ocean he has yet to see.

1902

52. Les frères Kip.
The Kip Brothers.

A detective story: two brothers, falsely accused of a murder, are vindicated when the true criminals are identified from a photograph made of the images fixed in the victim's eyes. The setting is New Zealand, Tasmania, and the South Seas.

1903

53. Bourses du voyage.
The Traveling Scholarship.

Incredibly dull adventures as nine top-ranking students from the Antillean School in London enjoy a traveling scholarship which takes them to the nine islands of the Lesser Antilles, islands where the youths were born.

1904

54. Maître du monde.
The Master of the World.

Verne brings back Robur to terrorize the world with a machine which functions as submarine, automobile, and airplane. Although written late in his career, The Master of the World has much of the vitality of his earliest Voyages Extraordinaires; it is perhaps most notable for its hostility to the romantic outlaw, a figure once admired by Verne, and for its distrust of science, about whose benefits a younger Verne had been much more certain.

55. Un drame en Livonie.
A Drama in Livonia.

Robbery, murders, frame-up, and deathbed confession which clears the reputation of the falsely accused -- but too late since he is among the murdered.

1905

56. L'invasion de la mer.
The Invasion of the Sea.

The building of a canal from the Mediterranean to the Sahara to transform the desert into an inland sea.

57. Le phare du bout du Monde.
Lighthouse on Top of the World.
The Lighthouse at the End of the World.

A simple adventure involving pirates and the three keepers of a lighthouse built by the Argentine Republic on Staten Island in the Straits of Magellan.

1906

58. Le volcan d'or.
The Golden Volcano.

A story of the Klondike gold rush and a volcano that erupts not lava but nuggets of gold, nuggets which, to the great despair of those who have come to prospect them, fall into the sea that laps the base of the volcano.

1907

59. L'Agence Thompson et Cie.

L'Agence Thompson arranges a cruise: the Azores, Madeira, and the Canary Islands.

1908

60. La chasse au météore.

Zéphyrin Xirdal brings down a meteor of gold which orbits the earth. As a character, Xirdal, says René Escaich, is trait for trait Jules Verne.

61. Le pilote du Danube.
The Pilot of the Danube.

Traveling the Danube from its sources to its mouth, Karl Dragoch, chief of the Danubian police, clears the river of a band of thieves.

1909

62. Les naufragés du 'Jonathan.'

The Jonathan, carrying emigrants and supplies to found a colony in South Africa, runs aground in the Straits of Magellan, and the government of Chile gives Hoste Island to the would-be colonists.

1910

63. Le secret de Wilhelm Storitz.
The Secret of Wilhelm Storitz.

Verne's "The Invisible Man," very likely indebted to Wells's superior story. In eighteenth-century Hungary an alchemist discovers a wonderful elixir, one consequence being an invisible bride and groom.

64. Hier et demain.

Six short stories: "La famille Raton," "M. Ré-dièze et Mlle. Mi-bémol," "La destinée de Jean Morénas," "Le Humbug," and the two described below, which are of most interest:

"Au XXIXme siècle: la journée d'un journaliste américain en 2889."
 "In the Year 2889."

Both a romantic forecast of a technologically marvelous future and a satiric warning about the dangers of capitalism and capitalist control of mass media (specifically, "telephonic journalism," which in 2889 has replaced the printed newspaper). The story is at many points similar to two slightly later inverted utopias by H. G. Wells, When the Sleeper Wakes and "A Story of the Days to Come," in their turn perhaps the prototypes of twentieth-century novels like The Space Merchants. First publication was in English: "In the Year 2889," The Forum, VI (February, 1889), 662-677. Verne's son, Michel, apparently collaborated.

"L'éternel Adam."

As a result of a Second Flood, the world disappears beneath the waves and a new Atlantis emerges, onto which a few survivors manage to crawl. After lapsing into complete barbarism for several generations, mankind begins the slow climb back to civilization, and finally, far in the future, a scientist who discovers the existence of the previous civilization -- our civilization -- comes to some rather pessimistic conclusions about the idea of progress.

1911

65. L'étonnante aventure de la Mission Barsac.
The Astonishing Adventures of the Barsac Mission.

Echoes of Conan Doyle and Rider Haggard in this long book whose complicated plot, among other things, turns around an expedition to French West Africa, a bank robbery, a noble lord's son accused of having been a traitor, and finally Blackland, a scientific community in the Sahara ruled by criminals (radio, helicopters, missiles, weather control). I. O. Evans thinks that this posthumous work was neglected because Verne, as a writer of science fiction, had come to be overshadowed by the younger Wells.

A GERMAN STUDY OF SCIENCE FICTION: A REVIEW

Dr. Martin Schwonke. Vom Staatsroman zur Science Fiction. Stuttgart: Ferd. Enke, 1957. \$5.00.

The popularity which science fiction enjoys with its readers has not yet been matched by popularity with critics. Serious studies of science fiction are still so rare that the appearance of a new one calls for celebration or at least critical attention. This would hold true even for this work which is in German and hence will not be read by many Americans.

Published under the auspices of a famous university, as Volume 2 of a series Göttinger Abhandlungen zur Soziologie, Schwonke's book shares the glories and the miseries of German academic writing. In contrast to much of its subject matter, this is not the sort of book that "you can't put down." Any humor, wit, or irony contained in it is well enough hidden. The author delights in the use of certain dense, presumably philosophical terms--e.g., man's relationship to the world is characterized as "exzentrische Positionalität."

The notes--548 of them for 146 pages of text--are assembled in the back, compelling the reader to turn constantly from one part of the book to another. English and French quotations are given in the original. There is no indication that the author even tried to explore material in any but a Western European language. There is virtually no reference to Russian science fiction in spite of its great volume and importance. This gap has no political significance: not being an American, the author feels no compulsion to pretend that babies are brought by the stork and that sociology developed without Karl Marx. The un-American freedom in the use of languages also opens avenues to understanding through the investigation of words: "Discovery" for instance means the act of removing a cover, "invention" the act of coming in (the temptation to use psychoanalysis for one further step is strong, but I'll resist it).

In his selection of older literature, Schwonke seems to have followed the tradition established by Marx and Engels, resulting in a somewhat motley array. One wonders, for instance, what Campanella's Civitas Solis is doing here, except that it illustrates how difficult it is to gauge the true meaning of a work grown from the soil of a long vanished culture. Even such a translucent writer as Sir Thomas More has had all sorts of intentions imputed to him. With such an opaque work as Campanella's it would be even harder to say whether it is a "Staatsroman" (i.e., a novel on the fate of a society rather than on that of an individual), or science fiction, or both, or (which I personally think most likely) neither.

As the work goes on to more modern times, these flaws disappear, and the review of the literature of the 18th and 19th century especially is comprehensive and thorough. Within the limitation to the West, the viewpoint is anything but parochial. For modern times, American sources are used fully and fairly. In fact, American science fiction comes in for a surprising amount of admiration. It is sobering, though, considering the widespread belief that American science fiction since 1930 is about the only science fiction there is, to find Schwonke able to deal with it in about six pages out of the eighty or so of his historical review.

A stupendous amount of knowledge and work has gone into this study. Schwonke knows essentially what we know, and then quite some. Occasionally he unearths fascinating tidbits of information: e.g., that the first scientific study of utopias was published in 1855. This raises the intriguing question whether this little review may be the first critical study of a critical study of utopias (utopias and science fiction are so closely related that in this context we can follow Schwonke's lead in downgrading the differences), and whether in 2062 there will perhaps be critical studies of critical studies of critical studies of utopias. A pretty exponential equation could be postulated . . .

While toying with such ideas comes rather naturally to our way of thinking, the German historical scholar is quite innocent of exponential equations--as well as of statistical methods, content analysis, extra- and intrapolation, psychoanalysis or other modern psychological methods of penetrating into fiction. He evaluates sociologically the production and service of a type of literature as a function of the social locus of those who write it and those who read it (p. 126 and passim), but essentially his approach is to formulate certain characteristics of phenomena and to follow their vicissitudes through their history and in relation to other historic trends.

The result is a wealth of interesting germinal observations and thoughts, but the reader retains a dispiriting feeling of being left on the surface, and furthermore, preconceived notions seem to intrude and to hamper deeper understanding. One of Schwonke's most basic concepts is the "Gegenutopia" (anti-utopia), a category which tends to include any work of science fiction or utopic writing except the classical eutopia (a work that presents "a perfect state, not admitting anything beyond it"--p. 4). By judging that in the opinion of the writers of Gegenutopien "the work of the Creator can only be disfigured but not improved" (p. 112) and by assuming (in my opinion, quite erroneously) that the writer of a utopia which presents an undesirable state of affairs reveals himself by this very fact as a defender of the existing order (pp. 68, 72), Schwonke bars his own way toward understanding. He can not deal adequately with kakotopias--he barely mentions Orwell whose work we are so accustomed to consider central--or with that freer play with fictional configurations that may or may not become reality and may or may not be thought of as desirable, which constitutes so much of what is best in modern science fiction.

An ambiguous work such as Anatole France's On the White Rock would baffle Schwonke; nor would France's other great effort in the field, the last chapter of Penguin Island, be easily classified: it has all the earmarks of a Gegen-utopia, but it would be hard to credit its author with defending the established order or with believing in a creator.

The fact is that Anatole France is not mentioned. Neither are, for that matter, such writers as Gustav Landauer, Josef Popper-Lynkeus, or Theodor Herzl--even though the latter's Old Newland is the only example in history of a utopia that has brilliantly stood as godparent to a new nation. The reason can hardly be unfamiliarity with Jewish writers (which would perhaps be understandable in an author who depends on German libraries) since Schwonke considers Martin Buber (and in thinking of Buber, Landauer would very naturally come to mind); it is more probably some unfamiliarity with what might loosely be called the liberal mainstream of thought in a scholar who is well acquainted with both the right and the left wing, but possibly less so with the area in between, which is not as flamboyant but may yet turn out to be the core of it

all.

It should be added that Schwenke is not unaware of the fact that while the meteoric rise of science fiction easily gives the impression that the historic trend has gone from the Staatsroman to science fiction, the opposite trend is at work within science fiction itself. He comments that "the re-diversion of interest from the scientific-technological means to those who have to create and employ them is equally demonstrable in science fiction" (p. 136 and passim).

The reader can not have failed to notice how this reviewer has been carried away into a consideration of things that are not in the book instead of stating what is in the book. It would be fair to mark this as a formal flaw in a review, but it is more important to note it as a sure sign that the book is essentially interesting and stimulating. This is after all the main impression we want to convey.

Robert Plank

Cleveland, Ohio

SPACE TRAVEL

Felix Braun

The mind of man has met the end of the earth.
 His feet have trodden both arctic poles.
 His arms have slashed through
 Africa's jungles.

What to discover -
 The bespectacled divers of the soul
 Have raised the poison of the unenjoyed lusts
 From the jaws of the demons below -
 What to discover
 Since nowhere a secret rules
 Nor commands honor?

We are building the tower of Babel still,
 But wrath no longer - forbearance
 Watches the workers of equations and numbers,
 And man only knows himself man
 When he covets anew and anew
 The hardly any longer forbidden
 Fruit from the Tree of Knowledge -
 Be it at the price
 Of the tiniest remnant
 Of paradise
 Still granted us.

Rockets are but messengers,
 Permitted by God
 To circle our earth like planets;
 No men in the crew.
 But the animals' innocence -
 The Lord does not deny them safe return home.

But we, His children,
 Are siblings of the fallen angels.
 We dare the landfall
 Where Michael's flaming
 Sword is on guard.

Will a wingless one, one who calls himself flier,
 Endeavor to vanquish the cherub?
 Will he win over Thy will, Father,
 As Abraham of old prayed it over
 Into compassion?

Wilt thou permute the space ship into Noah's ark?
 Or wilt thou rather
 Let other stars' sons float to earth in their glory?

I am old.
 I shall not see the enormous moment.

But when I peer into children's eyes,
 The alien ship emerges mirrored -
 Marvellous face smiling from its golden bridge -
 Astonished -
 Graciously bending down to us.

Where does the spirit drive me?
 Is not the wish itself impious
 That no longer the earth
 Where God was born
 From virgin's womb
 A man
 Should be the only star entrusted with life by the creator?
 I fall silent. But Leonardo's,
 Paracelsus', Kepler's, Faust's desire
 Has not come to rest in me. Alas,
 It has come to rest in no man.
 Oh forgive the unslumbering soul
 The longing to be awake as thou art awake,
 Knowing neither day nor night!

Why do the poets dream
 Of another life than the one
 That after the Fall thou hast imposed upon us?
 But we are not pleased to remain gravity's bondsmen.
 And thou knowest

How we are sick with insufficiency:
 How the sun, how the sea, how the tall living forest -
 How the rose; how even love
 Fails to suffice to the heart of man.

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 Robert Plank.)